

The Lettermen

Rider to the agreement between THE LETTERMEN (hereinafter referred to as "Artist") and

_____ (hereinafter referred to as "Operator / Purchaser" also known as Local Manager)

Dated: _____ Show Date: _____

CONTACTS:

Bruce Galloway, Production/Tour/Sound Manager
Cell: 216-496-4749
E-Mail: bruproductions@gmail.com

Jeannie Graham, Office Manager
Phone: 412-771-9881
E-Mail: jagdek@aol.com

Tracy Rogers Clark, Management Assistant/Media Coordinator
Cell: 724-734-6105
E-Mail: lettermenmedia@gmail.com

Any questions regarding this rider should be directed to Bruce Galloway, Production Manager.

GROUND TRANSPORTATION - ACCOMMODATIONS

A) GROUND TRANSPORTATION:

Local Manager agrees to supply and pay for ground transportation consisting of one (1) full size car and one (1) fifteen passenger van with 2 rear seats removed. A total seating space for ten (10), including drivers, (regular show with trio only), and cargo space to accommodate an average of twenty-five (25) pieces of luggage and equipment is required. The Artist will require transportation from a MAJOR airport, upon arrival as directed, and back to airport after show, for departure flights. Local Manager shall be responsible for all ground transportation to, and from, all engagement related activities.

B) ACCOMMODATIONS: (number in entourage varies with show type)

- 1) Local Manager shall provide and pay for accommodations at a first-class hotel, which shall be approved by Artist, to consist of the following:

EIGHT (8) ROOMS	LETTERMEN WITH ENTOURAGE
NINE (9) ROOMS	SYMPHONY AND BROADWAY SHOW

- 2) Rooms shall be available to ARTIST upon arrival based on travel itinerary, therefore the PRODUCER, if deemed necessary by ARTIST, will block rooms the night before. Hotel must have a 24-hour desk staff, full-service restaurant on property, telephones in each room, heat and air conditioning.

LOAD IN - STAGE HANDS - SOUND CHECK

A) LOAD IN:

All equipment shall be tested and operating as per contract rider, prior to arrival of Artist's production personnel (time to be determined by artist's representative).

B) STAGE HANDS:

- 1) Local Manager agrees to make available at his/her sole cost and expense personnel consisting of a minimum of two (2) able persons, who shall assist and aid in the setting up, striking, and loading of Artists equipment from stage to transportation at each engagement.
- 2) Local Manager agrees that its personnel shall not move or dismantle Artist's equipment for any reason whatsoever unless, and not before Artist has been notified in advance and one of the members of the Artist's group is present at the time such equipment is moved or dismantled.

C) SOUND AND TECHNICAL CHECK:

- 1) Local Manager agrees that the place of performance shall be clear and available for Artist's use at least six hours prior to commencement of show.
- 2) Local Manager shall not allow audience to enter place of performance until Artist completes its technical rehearsal of lights and sound, which under normal conditions is completed one (1) hour prior to commencement of show.

TECHNICAL - SOUND - PRODUCTION

A) HOUSE SOUND SPECIFICATIONS:

- 1) Front of house speaker system shall be capable of 115db, spl at mix position and 110db at the back wall with a +/- 3db level over the entire audience. The system must be stereo flown line array. In situations where only house cluster is available, additional speakers on stage shall be required. Front fill speakers will also be required (JF80) or equivalent.
- 2) House console must be a minimum of 40 inputs (56 for symphony shows). Acceptable consoles are Avid profile SC48, Midas M32, X32, Yamaha CL5, M7, 5D
- 3) Outboard Processing (**when digital consoles are not provided**).
 - (4) High quality noise gates
 - (8) Compressor limiters (DBX 160, 166, BSS, Klark-Teknik)
 - (3) Reverb processing units (Yamaha, TC electronics, Lexicon)
- 4) House mix position shall be centered on main floor of venue, no less than 60' and no more than 100' from front of stage (balcony or booth mix positions are not acceptable). Artist's engineer has complete control over ALL audio aspects of the show including DB level.
- 5) Clearcom between house console and monitor console shall be provided and shall be on the same channel as lighting director.
- 6) For International engagements 110volt AC drop boxes are required at each riser position on stage and at monitor and house mix position.

B) MONITOR SYSTEM SPECIFICATION:

- 1) Monitor console must consist of 40 inputs capable of 12 discreet mixes (3 stereo mixes for singer's in-ear monitors.) Acceptable consoles: Avid Profile SC48, Midas M32, X32, Yamaha CL5, M7, 5D.
- 2) Four (4) wireless in ear systems (Shure 900, 1000 or Sennheiser EW300 G3's) as wedges are not used for Lettermen shows, only for symphony shows and shows with additional horns. These shows are to be determined as per advance with artist audio engineer.
- 3) Three (3) Yamaha reverb units are required (TC M1 or equivalent) **when analog consoles are used.**

- 4) One (1) cue wedge/headphones for monitor engineer.
- 5) Monitor mix position shall be located on the dressing room access side of the stage with unobstructed view of performers.

C) MICROPHONE SPECIFICATIONS:

- 1) Four (4) Shure wireless UHR's or ULXP handheld units with Beta 58 capsules. All other microphones as per attached input list. (Batteries to be supplied by audio vendor.)
- 2) Microphones for symphony shows and shows with additional musicians are done on a per show basis as per artist engineer.

D) BACKLINE:

1) Drums:

Yamaha Maple custom or birch drum kit (other kits may be acceptable as per advance)
 One (1) 22"x 16" Bass Drum with Power stroke 3 clear head
 One (1) 10"x 8" Mounted rack tom
 One (1) 12"x 8" Mounted rack tom
 One (1) 14"x10" Floor tom with legs
 One (1) 16"x14" Floor tom with legs
 One (1) 5"x 14" wood snare drum (Steve Gadd signature snare when available)
 One (1) 5&1/2" x 14" chrome snare drum (new Remo coated ambassador drum head)
 All drums to have new or minimal plays of Remo coated ambassador drum heads
 Five (5) boom type cymbal stands (Yamaha)
 Two (2) snare stands (Yamaha)
 Two (2) Hi-hat stands (Yamaha)
 One (1) DW 5000 or 9000 kick pedal & spare Yamaha pedal
 One (1) Roc-N- Soc saddle type drum throne
 One (1) 20" A Custom ride cymbal
 One (1) 17" A Custom medium crash cymbal
 One (1) 16" Thin A crash cymbal
 One (1) 15" A Custom thin crash cymbal (option 14" thin crash)
 One (1) 12" Splash cymbal
 One set of 14" Quick-beats or New Beats hi-hats
 All cymbals must be Zildjian
 One (1) Plexiglass drum shield in excellent condition (**on per show basis during advance**)
 One (1) 6' x 8' drum carpet

2) Keyboards:

1 Yamaha Motif ES8 keyboard with damper type sustain pedal (w/spare sustain pedal)
 1 Double tier Quic-Loc keyboard stand
 1 Quic-Loc adjustable type keyboard bench
 2 Roc-N- Soc saddle type throne (*Note 1 for drummer, 1 for keyboard player*)
 1 Mackie 1402 or 1604 mixer
 8 x 1/4" to 1/4" guitar cables
 3 Manhasset type music stands with lights (additional music stands will be required for the added musicians type shows)

E) ADDITIONAL MUSICIANS:

- 1) The basic Lettermen package includes their musicians. When additional musicians are contracted, the Local Manager is to provide and compensate, the additional number of musicians,

including rehearsal time. The length and time of the rehearsal will be determined by the Artist's Music Director two weeks prior to the engagement.

- 2) If additional musicians have been engaged, as part of an opening act, playing before, or after the Artist's performance, it is requested that they be made available to supplement the Artist's show.

F) STAGE SIZE AND STAGING REQUIREMENTS:

- 1) Local manager agrees to supply, at its sole cost and expense, a stage of the following minimum dimensions:
Thirty-two (32) feet wide, by twenty-four (24) feet deep, and two (2) feet high (32' x 24' x 2').
- 2) Three (3) black wooden bar stools (not padded).
- 3) Two (2) 8'x 8' x 16" inches high risers with full dress kit as per stage plot (Plot attached)
- 4) Stairs descending from center stage, with an unobstructed path to the audience. Where center stairs, or the equivalent are not available, some form of audience access from the stage is required without going through any outer doorways. Left/Right stairs are acceptable as long as they go off the front of the stage into the house.
- 5) A single color backdrop, if not otherwise a part of a proscenium stage set up.
- 6) The main stage floor shall be clear of all previous spike marks.
- 7) If the exact place of performance has an orchestra pit separating the stage from the audience, it is mandatory that it either be covered completely, or a ramp of safe size and construction be installed over it. The ramp shall be a minimum of twenty (20) feet wide.
- 8) In setups that include a dance floor, the dance floor must not be positioned directly in front of the stage. The Lettermen encourage and prefer the audience seated as **close** to the front of the stage as possible for optimal audience contact during show.
- 9) Additional risers are required for shows that utilize additional musicians. *(Need determined by show type)

G) SCREEN, PROJECTOR AND PLAYBACK:

- 1) Video playback is essential to the presentation of The Lettermen show.
- 2) Video source is House engineer's laptop.
- 3) VGA or HDMI connection must be provided at FOH mix position.
- 4) Projection can be on LT/RT screens, drop down screen or cyc..

LIGHTING

A) STAGE LIGHTING:

- 1) Lighting crew devoted solely to the setup, focus and operation of system for Artist's performance with knowledge and control of house lighting system. Artist does not routinely travel with lighting designer.

- 2) Sufficient number of instruments to cover the width of the stage as follows:

Downstage ...general washes of:

red.....106 blue.....119 amber.....158 flesh.....111

Upstage gel colors are flexible. Utilize available colors that will make the most possible color combinations.

Upstage ...general washes to complement downstage:

red or magenta

blue, congo, dark lavender

amber, dark salmon, etc. (no yellow or gold)

blue/green (116), etc.

- 3) Seven (7) Lekos to be hung as specials, (5) downstage for the Lettermen positions and (2) upstage for musicians. When additional musicians are utilized, (1) conductor special, gelled in light blue.
- 4) Where available, additional lighting on scrim, cyc (cyclorama) or rear curtain, will be utilized from the floor or overhead.
- 5) Access to site electrician at all times during set up and performance.
- 6) Three (3) matching spotlights, with experienced, English-speaking operators. Matching gels in all three, to include, n/c pink, and flesh pink.
- 7) Clear Com system between front of house audio monitor mix position, lighting director and stage manager station.
- 8) Additional equipment such as pattern holders, gobos, cyc (cyclorama), special effects, slide projectors, fog and scene machines, etc., may be utilized where available.

B) RECORDING (Audio/Video):

- 1) No portion of the performance may be recorded, filmed, taped or otherwise reproduced in any form, and Local Manager agrees to prevent any such unauthorized reproduction. (Absolutely no exceptions will be made for any engagements in countries outside the United States.)
- 2) Picture taking by unprofessional "fans" is permitted and encouraged by Artist.

C) SHIPMENT OF MUSIC:

Symphony music will be shipped in advance to scheduled symphony. It will be the responsibility of that symphony to forward the music and scores to the next location with appropriate insurance (amount of insurance to be determined with Artist's musical director/conductor). (The same applies to other shows with additional musicians).

DRESSING ROOM – SECURITY - CATERING

A) DRESSING ROOMS AND SECURITY:

- 1) Two (2) master private dressing rooms equipped with lights, mirrors, clothes hanging facilities, hot and cold running water, heating or air conditioning and private lavatory facilities, all of which shall be located within reasonable distance of the stage. Said facilities shall be available to Artist six (6) hours prior to show time.
- 2) One (1) professional stand up clothing steamer for stage wardrobe with clothes hanging rack.
- 3) One (1) ironing board and iron.
- 4) Dressing room and lavatory facilities must be capable of being securely locked, with the proper keys available to Artist's stage manager. If not, a security guard must be stationed in the dressing room area during the entire time the rooms are in use, and while the Artists are on stage. Artist shall have sole control over security guard placement.
- 5) Dressing rooms must also have available, two (2), three prong grounded outlets, and ground lifts. For international engagements, a 220v to 110v power converter must be supplied and made available to the Artist for the entire day of the engagement. The power converter shall be located in the Artist's main dressing room.

- 6) In situations where an extended period of time is required for set up, and there is no possibility of a return trip to the hotel for food or showers, access to facilities with showers, soap and towels would be appreciated.

B) CATERING FOR EIGHT: (* number in entourage varies)

- 1) The following is requested for dressing area approximately 2 hours after load in:

- 24 bottles of water
- Diet soft drinks (include caffeinated and de-caffeinated):
- 6 pack caffeine-free Diet Coke
- 6 pack diet 7-Up
- 6 pack regular Diet Coke
- Coffee (regular & de-caffeinated) and Tea
- Small cans of orange juice
- Powerade, Gatorade or Arizona Tea

- 2) Fresh fruit (preferably whole)

- 3) Fresh veggie plate with ranch dressing

- 4) Deli tray with assorted cheeses, breads and condiments, NO ONIONS

C) MEALS: (* number in entourage varies)

Local Manager shall provide one (1) hot meal for traveling members, each day of the engagement-related stay, approximately 1 ½ - 2 hours prior to performance.

Hot entrée and accompaniments to be determined by advance conversation. Dishes specific to the locale should be considered.

An optional \$200.00 (two hundred dollar) cash exchange will be made available to the Local Manager to purchase meals for the Lettermen and entourage in lieu of providing the aforementioned hot meal. For additional members, \$25.00 (twenty-five dollars) each shall be added.

BILLING – PROMOTION – ADVERTISING - MEDIA RELATIONS

A) BILLING:

- 1) Artist is to be afforded sole star billing, in not less than, one hundred (100%) percent size type and prominence in all advertising, lights, displays, programs, and in general, all forms of advertising and/or publicity under the control of Local Manager.
- 2) Local Manager agrees not to engage any other acts or attractions to appear on the same program with Artist, without Artist's prior written consent.

B) PROMOTION:

- 1) Artist will be available for advance telephone interviews with various aspects of the media. Requests for media interviews should be addressed with Artist's Media Coordinator.
- 2) Artist shall have no obligation to furnish a copy of the program. Advertising materials such as 8 x 10's, CD's, etc., provided by the Artist to the Local Manager shall not be sold. Advertising materials provided are to be used for the sole purpose of promotion.
- 3) Artist does not authorize the use of any audio, video or biographical information obtained from the world-wide web. Requests for promotional material(s) should be directed to Artist's Media Coordinator.

MISCELLANEOUS

A) MERCHANDISE SALES:

Artist to receive all proceeds from their merchandise sales.

B) COMPLIMENTARY TICKETS:

Local Manager will supply Artist with twelve (12) complimentary tickets within the first ten (10) rows of the performance venue.

C) PERFORMANCES OUTSIDE OF THE UNITED STATES:

Purchaser shall provide, at its sole cost, processing and securing of any and all necessary visas, work permits and immigration materials that may be required

D) EXCESS BAGGAGE: (engagements outside the continental United States)

- 1) Local Manager agrees to reimburse excess baggage charges for engagements outside the continental United States.
- 2) Local Manager agrees to reimburse any foreign airport taxes for engagements outside the continental United States.

E) EXCLUSIONS:

- 1) If the gross admission receipts are in excess of the amount of the gross potential, as herein stipulated, Local Manager agrees to pay Artist a sum equal to sixty (60%) percent of such excess, payable during the first intermission or if no intermission, immediately following the show.
- 2) If the engagement is based wholly, or in part, on a percentage basis, then Local Manager agrees to neither discount or offer tickets as a premium, nor issue more than twenty-five (25) complimentary tickets. The computation of gross admission receipts shall include, each such discounted or premium tickets, and complimentary tickets in excess of twenty-five (25) based on the full admission price.

F) INDEMNIFICATION:

Purchaser agrees to indemnify and hold harmless Producer and "Artist" and each of their respective employees, agents and contractors from and against any claims, costs (including, without limitation, reasonable attorneys' fees and court costs), expenses, damages, liabilities, losses and/or judgments arising out of, or in connection with, any claim, demand or action made by any party if such are (or are alleged to be) a direct or indirect consequence of: (I) the Engagement or (II) any breach or alleged breach of any warranty, representation, agreement, or covenant made by Purchaser herein.

G) INSURANCE:

- 1) Purchaser shall provide, at its sole cost, Commercial General Liability insurance covering any claims, liabilities or losses directly or indirectly resulting from injuries to any person (including bodily and personal injury) and from any property damage and/or loss in connection with Engagement. Such insurance shall be in the amount required by the Venue, but shall not be less than One Million U.S. Dollars (\$1,000,000.00) aggregate per occurrence and One Million U.S. Dollars (\$1,000,000.00) per event, placed with an insurance carrier acceptable to "Artist". Said insurance shall be in full force and effect at all times Producer, "Artist" or any of their respective employees, agents or contractors (or any of their respective equipment) is or are at the Venue. Producer, "Artist" and each of their respective agents and employees shall be listed as additional insured in

connection with the foregoing insurance policies. Purchaser shall also provide, at its sole cost, a policy of Worker's Compensation insurance covering all of Purchaser's and "Artist's" employees, subject to the requirements of the applicable state or foreign law.

- 2) "Artist's" failure to request, review or comment on such certificates shall not affect "Artist's" rights or Purchaser's obligations hereunder.

H) **CANCELLATION:**

Artist may cancel this engagement without liability, upon notice in writing to Local Manager no later than forty-five (45) days prior to the engagement date, in the event there has been secured for Artist a commitment for a motion picture, television series, Artist's own television "special" a major television network guest appearance, a Broadway stage production, or a casino engagement.

_____ AGREED TO AND ACCEPTED BY: _____

"Operator / Purchaser" also known as Local Manager

Artist

*For additional stage plots or input lists and any other production questions please contact
Bruce Galloway (Production/Tour Manager - Audio/Sound Engineer)
Cell: 216-496-4749 E-Mail: bruproductions@gmail.com*

The Lettermen Backline Requirements

March 1, 2019

DRUMS:

Yamaha 6 piece Maple Custom Kit

22" Kick 10" 12" Mounted Toms. 10x8", 12x8, 14x14, 16x14 floor toms with legs (10" & 12" tom depths more crucial than type of kit. They **MUST** mount on kick drum)

(NO POWER TOMS)

2 Snares 5-1/2" Wood and 5" Chrome or Brass (Steve Gadd Signature snare when available)

1 DW 5000 or 9000 kick pedal / should be spare provided

5 Boom Type Cymbal Stands, 2 Snare Stands, 2 Hi-hat Stands

All Hardware must be Yamaha

Power Stroke 3 Clear Head on Kick, **New** Remo Coated Ambassadors on toms & Snares or very minimal plays.

1 Roc-N-Soc Saddle Type Drum Throne (back rest not required)

1 6' x 8' Drum Carpet

CYMBALS:

20" A Custom or K Custom Ride

17" K or A Custom Medium Thin Crash

16" K or A Custom Thin Crash

15" K or A Custom Thin Crash (Option/14" Thin Crash)

14" K Quick Beats or New Beats Hi-Hat Plates

12" splash

All Cymbals **MUST** be Zildjian

1 Plexiglass Drum Shield in excellent condition (on a per show basis during advance)

KEYBOARDS:

1 Yamaha Motif ES8 with Damper Type Sustain Pedal (plus spare sustain)

1 Double Tier Quic-Loc Keyboard stand

1 Quic-Loc Adjustable Keyboard Bench & 1 Adjustable drum throne

1 Mackie 1402 mixer

6 x 15-20' 1/4" to 1/4" Guitar Cables

4 Manhasset Type Music stands with lights

Artist's backline shall not be utilized by any other act(s) on the bill.

Any substitutions must be approved by artist's Production/Tour Manager/Audio Engineer.

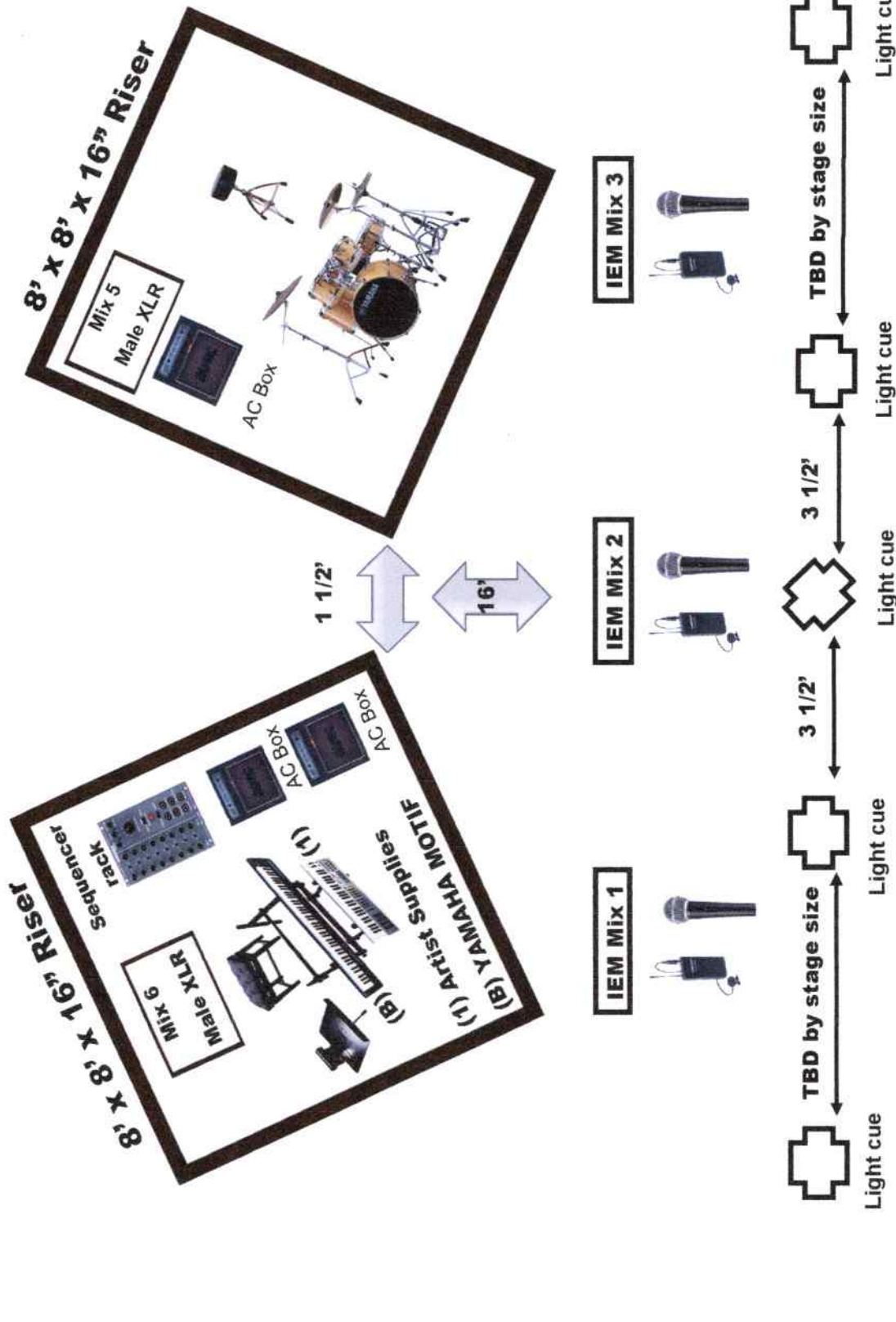
Bruce Galloway: Cell 216-496-4749 / E-Mail: bruproductions@gmail.com

The Lettermen Input List

March 1, 2019

INPUT	INSTRUMENT	INSERT	STAND	MIC	MIC OPT.
1	KICK	GATE	NO STAND	SM 91	Beta 52
2	SNARE	COMP	SHORT BOOM	BETA 57	SM 57
3	HI-HAT		SHORT BOOM	SM 81	
4	10" TOM	GATE	CLIP/CLAW	SM 98	Sen 604
5	12" TOM	GATE	CLIP/CLAW	SM 98	Sen 604
6	14" TOM	GATE	CLIP/CLAW	SM 98	Sen 604
7	16" floor tom	GATE	CLIP/CLAW	SM 98	Sen 604
8	OH (SR)		TALL BOOM	C414	KSM 32
9	OH (SL)		TALL BOOM	C 414	KSM 32
10	Key Bass		NO STAND	D.I.	
11	Not used				
12	KEY 1 (SEQUENCE)	COMP	NO STAND	D.I.	
13	KEY 2 (SEQUENCE)	COMP	NO STAND	D.I.	
14	Not used				
15	KEY 4 SEQUENCED BASS	COMP	NO STAND	D.I.	
16	MOTIF L		NO STAND	D.I.	
17	MOTIF R		NO STAND	D.I.	
18	KEY VOX SR		TALL BOOM	BETA 58	
19	RF 1 ROB	COMP	NO STAND	BETA 58	
20	RF 2 DONOVAN	COMP	NO STAND	BETA 58	
21	RF 3 BOBBY	COMP	NO STAND	BETA 58	
22	RF 4 SPARE	COMP	NO STAND	BETA 58	
23	AMBIENT (SR)		TALL BOOM	SM 81	Mons only
24	AMBIENT (SL)		TALL BOOM	SM 81	Mons only
25	EFX Stereo Return				When analog
26	EFX Stereo Return				When analog
27	EFX Stereo Return				When analog
28	CD Stereo Return				When analog
29	VIDEO Stereo Return				When analog
30	FOH Announce/TB		NO STAND		
NOTES	Patch remains the same even though some inputs are not used due to digital files				

THE LETTERMEN STAGE PLOT- March 1, 2019



Tour Manager/Audio Engineer: Bruce Galloway
(216)-496-4749—bruproductions@gmail.com